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ABSTRACT

On the assumption that client-centered participatory education is pedagogically superior to other methods designed for adults of low reading ability, this manual outlines classroom-tested techniques for developing "fotonovelas"--printed media in which photos are arranged in the sequence of a dramatic story and the plot is conveyed through dialogue bubbles. After considering various rationales for learner-produced materials, the manual discusses the participatory process, focuses on the relationship between the facilitator and participants, and answers technical questions regarding the production of photo-literature. The final section provides norms for evaluating materials and suggests some options for varying the process. (MAI)

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THE PARTICIPATORY PROCESS:

PRODUCING PHOTO-LITERATURE

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INTRODUCTION

The provision of popular reading material poses a problem for literacy and adult education programs around the world: how to produce an adequate amount of mature, interesting and relevant reading material for adults to stimulate and support their reading habit? Several practitioners[1] have found that dramatic stories hold the most interest for the adult reader and recommend this type of literature for the new reader. Along with the question of interest is the question of which graphic depiction best supports a text for adults who have a low vocabulary. Photographs have been cited as an appropriate choice for adults who often have a problem with the perspective in an artist's drawings.[2]

Both findings point to a need to explore the possibilities of photographically integrated or supported literature, i.e., literature with a plot which uses photographs to depict the story. While photography has been used in many contexts, probably the best known genre is the fotonovela, where photos are arranged in a sequence of a dramatic story while the plot is conveyed through dialogue bubbles (see the inside front and back covers for

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1. See discussions on literature for neo-literate adults in:

   Frank C. and Robert S. Laubach, Towards World Literacy (Syracuse: Syracuse University Press, 1969); and Charles Granston Richard, ed., The Provision of Popular Reading Materials (Paris: Unesco, 1959).

2. See discussion on effective visual presentation for neo-literate adults in:

   Understanding Print: A Survey in Rural Lesotho of People's Ability to Understand Text and Illustrations (Lesotho Distance Teaching Centre, P.O. Box MS 781, Maseru, Lesotho); and Andreas Fuglesang, Applied Communications in Developing Countries (Dag Hammarskjold Foundation, 1973).

an example). The commercially produced fotonovelas (they are a very popular form of literature in Latin America) usually have a love theme, but many projects have used the fotonovela as an educational tool. The staff of the Ecuador Project[3] produced several such educational fotonovelas around the themes of land reform, alcohol abuse and water usage. These have served as a source of inspiration for our project.

Our own personal bias is that client-centered, participatory education is ethically and pedagogically superior to other methods. Our question then is: how can clients produce their own photographically integrated reading material? What procedure could we use to involve a client in the conceptualization and production of a fotonovela to the point where we could legitimately call the client the participant/developer?

Clearly, we could not just sit down and generate this process off the tops of our heads. Rather, we would have to work with clients to be able to analyze and articulate what is involved in participatory development of photo-literature. The majority of our thinking on the participatory process has come from our work with the New England Farm Workers Council (NEFWC) and the New York State Department of Public Health (NYDPH). These two groups have very different pedagogical problems: the NEFWC, that of teaching English as a second language and the NYDPH, that of explaining the requirements for maintaining a rodent-free environment. However, both groups have gone well

3. The Ecuador Non-formal Education Project was a joint project of the Ministry of Education in Ecuador and the University of Massachusetts, Center for International Education, funded by the United States Agency for International Development. The project staff held that the participation of local people in the process of development must be a guiding principle in any community education program. The staff produced thirteen Technical Notes in which they described non-formal techniques developed and used in Ecuador (these are available from the Center for International Education).

beyond these "educational themes" to develop their own plots, themes and messages.

Workers on both projects have spent a good deal of time analyzing the process and giving us feedback. As a result, much that we write here draws upon the thoughts of people with diverse perspectives. We would like to take this opportunity to thank everyone who has been involved with us in the activities that have led to this manual.

In this manual, we have given suggestions on how to combine participation and the development of photo-literature. First, we consider the rationales for learner-produced materials. In the second section we discuss the participatory process and focus on the relationship of the facilitator[4] (probably you) to the participants and how the facilitator can enhance or inhibit the process. The third section is designed to answer the technical questions a facilitator may have regarding how to put a fotonovela together. The technical aspects are about the same for all types of photo-literature. Participation is difficult to discuss and understand in a vacuum, and, therefore, we have integrated "participatory process boxes" throughout the technical section to give specific suggestions on how to increase participation in the context of specific technical problems. In the fourth section we discuss some considerations in summative evaluation, following in the last section with an examination of some of the "pros" and "cons" of various photo-literature formats.

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4. A person who acts as a catalyst in beginning community group activities or in invigorating already-existing actions. The facilitator must be responsive to the directions of the group and encourage the group to take control of its own action. NFE in Ecuador, 1971 - 1975 (Center for International Education, University of Massachusetts, p. 32).

LEARNER-INVOLVEMENT IN MATERIALS PRODUCTION

Rationales for learner-involvement in material production can be made on the grounds of ethics, morals, educational philosophy or pure entertainment. For example, learner-prepared materials are the natural extension of an educational philosophy that states that learners should be creators and directors of their own education[5]; standardized texts, manuals and pamphlets often stifle this creativity and direction. Another rationale is that adults require immediate application of what they study and that this study is best determined by reference to a central problem to be solved.[6] Standardized texts rarely are organized around a problem (e.g., the problem of establishing a community water system), and hence, other materials are required to discuss group organization for problem solving (e.g., the technical problems of the actual water system and the problems of funding the project). Even materials that address a specific problem (as some of the functional literacy materials do) generally are not specific to the situation as it exists in one particular town or village. The most appropriate materials may best be compiled and organized by the learner.

A persuasive rationale is that learner-prepared materials generate enthusiasm in the learner. Educators[7] have often found that otherwise lethargic students become involved in materials production if those materials are "their own." The materials development process provides a vehicle for the "silent" student to express repressed feelings and understandings.

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5. See the works on education for liberation by Paulo Freire and Ivan Illich.

6. Malcolm S. Knowles, The Modern Practice of Adult Education, (New York: Association Press, 1970), pp. 37-54.

7. The Foxfire magazine is a notable example of students becoming excited by their own material production.

The need for culturally and historically sensitive materials often becomes a rationale for learner-produced materials. Standardized texts are not always historically accurate, are sometimes derogatory to the reader and usually do not value or reflect the reader's immediate cultural environment. Chicano communities cannot approve of literature that promotes the stereotype of the lazy Mexican bandit; developing countries cannot be interested in the literature of the colonialists; and rural Asian villagers cannot relate well to a literature that portrays middle-class life in the cities. If the learners in a class (or in a class that is held in the same cultural and geographic area) produce the materials, a much more relevant and useful material will be made available.

Perhaps the best rationale for learner-prepared materials is the pragmatic issue of an adequate reading supply. Literacy programs around the world have always had the problem of providing sufficient materials to help neo-literates move past the primer stage to a developed reading skill. New readers can produce their own reading material and share it with other new readers in their area. These materials may be the only ones ever available to the new reader in the area.

Fotonovelas and other photo-literature are excellent vehicles with which to develop the participatory relationship necessary to produce learner-prepared materials. There are numerous roles--the director, the photographer, the actors--and each learner can feel comfortable with one or all of the roles. As the learner becomes familiar with a role, s/he becomes more active in the process. The use of visual images in the design phase allows for group participation, because all can see the story is developing through the picture. That is, when the plot is being designed with drawings, everyone can see the

story as it develops and can discuss the decisions that lead to a final product. The fotonovela can be a purely entertaining story or the participants can have the characters confront a problem and solve it. The process of developing the material becomes a discussion of problem solving and of the problem, and the final material becomes a method to communicate a solution to other members of the community.

THE PARTICIPATORY PROCESS

We are not going to present a method, a model or a module in this manual. We're going to suggest a process of developing a material from the perspective of a facilitator who wants to use a participatory approach with his/her clients. The facilitator has control over his/her own actions, and this manual will speak to those actions.

We will reiterate several times in this note that it is not ideal to be striving toward a perfect product. Technical perfection has not been proved to be important in the effectiveness of an educational material, and perfection in the participatory process has not been defined. Rather, understanding the elements of the material production situation, your own personality, the personalities of your clients, your agency pressures, and all the other social and cultural factors involved is central to improving the quality of participation and, therefore, the quality of the final product. The individuals you are working with are who they are, and they will have their own definition of the participatory process and the role they care to play in it. The process should be viewed as an opportunity for you and your clients to train yourselves to collaborate on this materials production in whatever way evolves as the optimum for all of you. There is no set pattern for the evolution or the outcome, but we hope that this description will help you understand the point of view that is the heart of the participatory process.

You have a history, culture, education, personality and role (both in life and specific to this experience); be clear about your perspective. Your perspective will affect your actions, and you will need some system to evaluate your participation in the development of this material. We suggest that you

work in a team with someone whose commitment to participation is similar to your own. The two of you (it could be more but two worked very well for us) should work out a system of formative, or on-going evaluation that will focus on your own violation or effective promotion of the participatory process.

Our systems worked like this. Each day before we began working with our clients we would sit down for a few minutes and decide what we were going to try to accomplish that day and what were the important things to keep in mind or to do. We stressed the interpersonal kinds of events, but we also mentioned the pragmatic "don't forget the pencil" type of questions. Then, after the day's work was over, we would discuss the day around a question. Our question was: "When did you feel uncomfortable and why--who else was uncomfortable and why." This worked for us, but the question and the format are not so important. What is important is that it is done. Make sure that the system you devise is interesting and not tedious for you.

Your goal as a facilitator is to maximize participation by the members of your group, help your group see through the problems of people too involved in process to make a decision, and provide the "technical" expertise needed to produce the material. This last goal of material production is possibly the easiest, and the technical section of this note contains step-by-step directions on how to produce a fotonovela. The first two goals, however, will be achieved by constantly assessing your own role in acts of:

Intervention--Making a decision for the group. It's difficult to watch and listen to a group struggle with a problem, the answer to which is obvious to you. But, the struggle to come to terms with that problem may be more valuable than the answer. On the other hand, a group becomes demoralized when a problem cannot be solved, and you may want to jump in and make a decision to keep the

group moving. The decision to intervene is a subjective one, but training yourself in subjective judgment is part of the process of learning to work in a participatory manner.

Support--Providing technical information after the group has reached a decision. Participation in the technical steps of working up a layout or printing a material may not be as important as in the steps of designing and writing a material, but you should be aware of your group's ability or desire to be involved in these steps. If you are trying to train a group to be able to produce a material on its own, it is important that they be able to learn these steps as the material is being produced. We found that we tended to downplay the ability of our clients to perform the technical steps of production, and this view of ourselves as technicians turned out, in some cases, to be false. The clients could solve technical problems as well as we could. Again, you have to train yourself to be aware of your subjective judgments.

Delineation--Describing boundaries that may be appropriate and offering options. Your group may start writing a story that will need some photographs that will be impossible or very expensive to produce. Your function is to present the boundaries to the group, when you see that they have gone over them (this too is a subjective judgment and you may be wrong, but you should take the responsibility.). Your group may find itself stuck on one problem, e.g., a part in a plot that they can't figure out. Rather than intervening and making the decision, you could offer several alternatives that you know have worked before. The group may pick one of them, or these alternatives may give the group ideas that lead to a solution.

If you as the facilitator have come into the community to help it solve

a problem, even if you have no special agenda, then the process begins from your point of view. If the clients identify a problem they want to work on, then the process starts from their point of view. We're not saying that one approach is participatory and one is authoritarian. These are two ends of a continuum, and you should keep in mind where you are when you begin a project. If clients come to you with a problem, then they are going to be willing to assume a lot more of the responsibility for producing the material. If you go to the community and initiate a solution to their problems, then you may be imposing a responsibility on them that they are not interested in assuming.

Often your situation may require that you define the problem. You may have come with an agenda in mind (e.g., you are a family planning worker and you must, to earn your salary, produce a material that speaks to family planning). Be sure that you state your minimum needs to the group early, and mention them several times. If the group knows what you need, they can meet your needs and their needs, and, possibly, everyone will be happy. You should be careful not to impose your definition of their problems, but you have a right (you are part of the group, too) to have your needs met, if they are not in opposition to the needs of the group.

The next decision is what type of material you want to produce. If you feel comfortable with only one form (e.g., fotonovela), then mention that to the group. But you should be aware that the group, if presented with some options, might pick a different type of material, or a different format, size or method of presentation. Train yourself to produce a variety of materials, and work out a way to present these options to the group.

This isn't everything that can be said about participation, but it's enough with which to begin. If you spend some time thinking and talking about

the material in this section and pay attention to the "notes on participation" in the technical section, you will have a good base from which to start working. The technical aspects of producing photo-literature will come with practice, but a participatory process will need both practice and reflection. If you are looking at what you are doing and are aware of what you want to do, you will be successful.

TECHNICAL SECTION

This section will outline the technical aspects of producing photographic literature, but don't be worried if you have no experience in writing, photography or printing. The technical steps are laid out for someone who has never written a story and has only a beginning knowledge of the simplest camera. There are also suggestions for more experienced photographers and for people who can enlarge and develop their own photos.

Just how perfect does your product have to be? There is no proof that technical perfection improves the effectiveness of an educational material. In fact, letter-perfect photography and printing may alienate your readers; and photos that are out of focus, scratched or badly composed will probably matter more to you than to your clients. If you think a bad photograph or poor layout is making a difference in the readability or understanding of your book, present it to someone to read.

We're not suggesting that you be purposely sloppy. You can and will improve your techniques with practice. What we are suggesting is that what you can produce with your clients will probably be more adequate than the slick, professionally-prepared materials published for or by a different cultural, age, sex, income or language group.

We are using the production of a fotonovela as the basis of our technical description because it is the most complicated process. The other formats (discussed in the last section) can be produced with a few additional techniques. We are presenting this section in six steps--Beginning, Plot Sketch, First Layout, Shooting Schedule, Shooting and Second Layout. This, for us, is the most convenient way to look at the process, but these steps could be

broken down into many more. Most of the drawings refer to the inside of the front and back covers. This two-page fotonovela was produced with Kwame Quist during his training at the Center for International Education. The PEA is the People's Educational Association in Ghana, and Mr. Quist is the Chairman of the PEA. The PEA traditionally has taught English literacy, but recently has begun adult French classes.

Now it's time to begin designing and producing the material. You should find a space, a room that you can use for working on the story and doing the layout. Take the needs of your clients into account. Schedule a place and time that they can manage without difficulty, and make the environment one in which they feel comfortable. Try to have some form of a product each day so that the group can have a feeling of progress.

Step 1 -- Beginning

The fotonovela is what its name implies, a novel whose story is told with photographs and words. Since it is a story, it must have a plot or storyline. Perhaps the most difficult part of producing the fotonovela is deciding what this storyline should be. When we made our first fotonovela, we started with a storyline that was too detailed. Soon, it became clear that we needed a basic, strong storyline. The subplots or scenes can be fitted into this storyline, but if the main idea is lost, your fotonovela will be weak.

Think about the storyline from Romeo and Juliet: A boy and girl from two feuding families fall in love and try to get married, but their families don't want them to see each other. Simple and gripping, isn't it? Now you have to decide the sequence of events. When do the boy and girl meet? When do the families make their unhappiness known to the couple?

The storyline, then, is just the main question of the story: the central conflict or decision in which the main characters are involved. To develop your storyline, pick an issue or conflict within the community where you are working, e.g., absentee landlords. Build a story around that issue, e.g., there is to be a rent strike and there are two brothers -- one for the strike, one against. Or, pick a story, e.g., a mother and daughter have a disagreement over the mother's plans to remarry. Then weave the community issues (perhaps a fight with city hall) into the story. In this example, the mother and daughter can come together when the girl finds out that her new step-father is a nice guy during a march on city hall.

There aren't many stories in the world. The group can't really devise an original storyline, and borrowing one from literature, TV or a movie is not plagiarism. If the group is having some trouble devising a storyline and there is no apparent burning issue in the community, then borrow a plot from a book or show, but keep it simple. Watch some TV and see how simple the storylines are. The setting, characters and dialogue fill out this outline of action and make it interesting and entertaining.

Notes on participation: The deciding factor in producing a piece of literature in a collaborative relationship is the group that is collaborating, not this manual or any well-conceived theory. If your group is stalled in the beginning about what storyline and what issue to use in their first book, then help them along. We're writing this note for facilitators, and this is a crucial place to act as catalyst. Once your group has gone completely through the process, they may be able to solve the problems they couldn't solve the first time.

Your clients may not feel comfortable with their roles as story writers. Make sure that you explain, in the beginning, all the steps that are going to have to be done, and allow for questioning. Your clients should have a clear idea of what they are going to do before they start, and you need to know which aspects of the process they are worried about.

After you have read through this manual once and are ready to work on your first material, have your group do a one page mock-up and go through the whole process once, quickly. This will show you some of the grosser mistakes, and make you and your clients feel more confident. Decide on one piece of action (this doesn't have to have anything to do with your story), design a layout, do the photography (a polaroid camera will speed up this process), write a dialogue and do a mock-up of a final layout. Then take this mock-up to your printer and find out how he wants you to do the final layout.

Step II -- Plot Sketch

The objective of step two is to take your storyline, and the stories that you've collected to fill out that storyline, and make a visual outline. This visual outline is called the plot sketch. First, consider what your constraints are. How many pages can you pay for? Example: you may choose to do sixteen pages for the story and four pages for the cover and three ads. Then, take some news print and draw out the pages and number them. We've used several forms: all pages on one sheet (Fig. 1A); 4 pages to a sheet (Fig. 1B); and one page to a sheet (Fig. 1C). Experiment with these forms to see what works best for you and your group. You might want to make a quick run through in a Fig. 1A form; then make a fuller copy with a Fig. 1B or 1C form.

Figure 1A.

FRONT COVER	P.1 sets up classroom	P.2 teacher talks with students	P.3	P.4	P.5.
P.6	P.7	P.8	P.9	P.10	P.11
P.12	P.13	P.14	P.15	P.16	P.17
P.18	P.19	P.20	AD Inside Back	Inside Front	Back Cover

Figure 1B

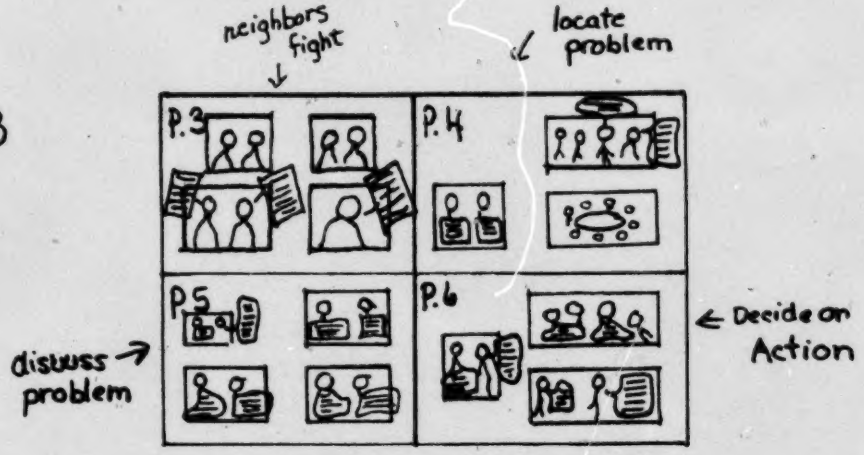


Figure 1C

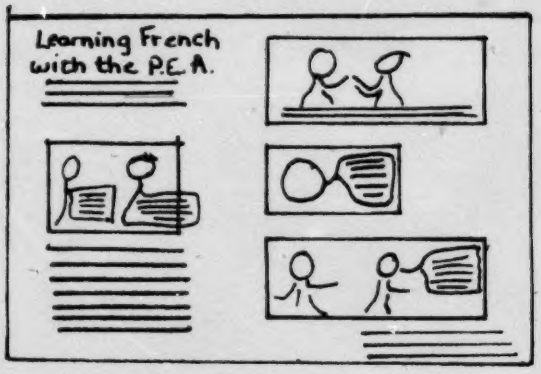


Figure 2

It worked best for us to use a cyclical process. That is, we went through the sketch from page one to the end and noted down whatever came to mind on each page. Then, we started again at page one and went through to the end, spending as much time as was fruitful on each page. If some pages gave us trouble, we skipped them and filled out the easy pages. The difficult pages became easier when we had the rest of the story filled out.

Figure 2 shows the stages of refinement after the first sketch has been done. You should compose with facing pages side by side. This will give you a better idea how the book will look when it is being bound.

The plot sketch is meant to be a quick and sloppy draft, and you should try to do it in one or two sessions. At this stage you have these things to keep in mind:

1. Each page should be a complete scene, and the actions should take place in

one location -- this is not a hard and fast rule, but a change of location usually becomes confusing when you're trying to read through a piece of dialogue. If you just want to set the scene by showing several pictures of different places in the town where the story takes place, then play down the importance of the dialogue. Having one scene to a page is important, and that rule should be violated only with some thought.

2. The main characters should be introduced quickly. They don't have to appear in a photo right away, but they should be mentioned in the dialogue early. Again, this rule can be broken if you want to have a surprise character appear late in the story.

3. The situation, place and problem (conflict or decision) should be made clear in the first few pages.

4. The story should build up to a climax and then trail off to a final resolution. If you are making a soap opera (i.e., a story that will continue through many issues of your fotonovela), the final resolution is dropped in favor of an ending that has some suspense to carry into the next episode. The concept of build-up to a climax and trail-off to a resolution is a Western concept. We don't know how universal the concept is. If you are working in a non-Western culture, look into the indigenous stories of your clients to see what kind of pattern these stories follow.

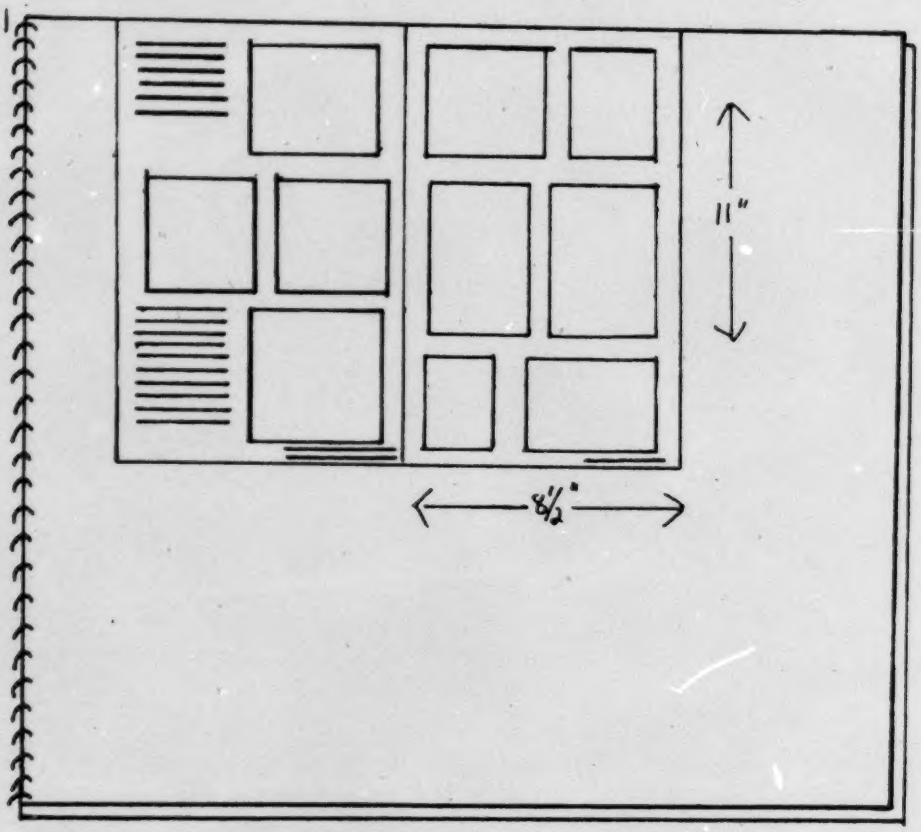
Try to fill in the pages with photos and words and any detail (relative sizes and shapes of the photos, their positions on the page, dialogue) that you can put in. It will all help you in the next step, and anything you change your mind about can be cut out later.

Step III -- First Layout

There is no such thing as the correct layout. The laws governing layouts are similar to those governing art -- there are no universally accepted rules. The only criterion you have to work with is your own developing sense of what is pleasing to the eyes of the reader.

One guideline though, is to think visually. Think of the words and photos as blocks on a page. If they are all the same size, the layout will be boring. Your storyline governs your layout, but you should take time to think how the photos and print can be shaped to make a more visually pleasing space.

To help in this visual orientation, we suggest that you use an outsized layout book like the one illustrated below:



This will give you enough room to see at one glance the two pages that face each other, pages 2 and 3, and the pages are drawn exactly the same size as the final pages will be when printed. You should think of both pages as you design your layout. Both pages will be seen at the same time and should be composed simultaneously.

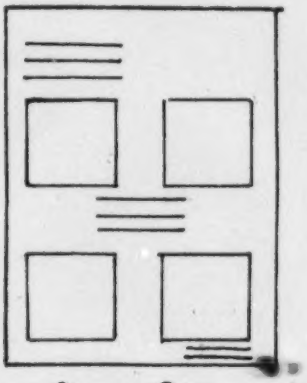
Notes on Participation: The plot sketch has a physical form, i.e., the paper and the drawings. If one person is going to record the ideas as they arise in the group, then contr[illegible]f the final product is in his/her hands. The recorder is putting the ideas and statements of the group members into a visual order, and in the process s/he is selecting and rejecting. The recorder is also the only person who can put an idea into the final product without first saying it out loud to the group. This is a position of power, and with this power the participation of the rest of the group can be manipulated. If you are working in a team, this is a good point to discuss when you are processing the day's experience. The interaction of the group around the plot sketch will have its own momentum, and one of the responsibilities of the facilitator is to maintain that momentum. That means that you will have to do some selection and rejection of the ideas as they come in. Be aware of what you are doing.

If you are trying to train a group to be able to produce this material on its own, then it will be important that someone in the group learn how to record. Some of your clients will not feel comfortable with that role. Some will say that they are, but once they get going they will like it. This is another subjective judgment that you will have to make. Remember that as the pen leaves the hand of the facilitator, the control of the participation also leaves his/her hand.

Your composition will be determined by the type of camera and the kind of photo processing you use. For this reason, we will talk about two different approaches and some problems you should consider as you begin. Approach #1 is for those who are going to use commercial printing, a polaroid camera or a non-regulative camera (like an Instamatic where lighting and time settings are controlled by the camera). Approach #2 is for the photographer who has control of the timing and f-stop and who will be doing his/her own developing and enlarging.

#1

Instamatic cameras and most polaroid cameras produce a photo with a square format. When developed and printed commercially, the photos come out exactly the same size. This is potentially boring, visually. Some polaroid cameras produce a rectangular photo, but still the size and shape are fixed. This limits your range of design.



Same Size

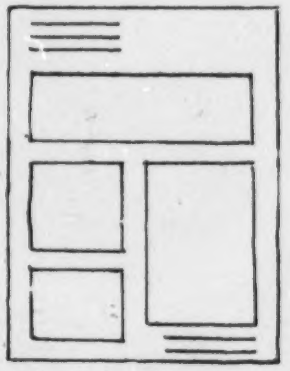
But, you can cut or crop your photos; remember that the photo can only get smaller. Of course, you can pay to have your photos enlarged, but this will add greatly to your expenses. Instead, pick a few of your photos to be enlarged and space them throughout your book. Also, ask your printer if s/he can enlarge your photos when s/he's screening* them.

Varying the content of your photos is another way to introduce some interest, visually, on the scene. Close ups and mob scenes look very

*See Step VI for screening process.

#2

35 mm cameras produce a rectangular format. But when you are doing your own enlarging, you have total control of the final size of the picture. The photographer can specify the exact size required and s/he can, in the majority of cases, produce this exact size in the darkroom. This gives you much greater latitude in designing the format.



Varied Sizes

The photographer must be aware of the tonality of his/her final products. In enlarging, tone and density will be ignored unless the photographer is constantly aware of which photo goes on what page ... and how they will look side by side.

DARK LIGHT

The photographer and dark room technician can be as fancy as they want, but they shouldn't forget:
1. They must leave room for the dialogue.

different, and alternating shots of people and scenery can do the same thing.

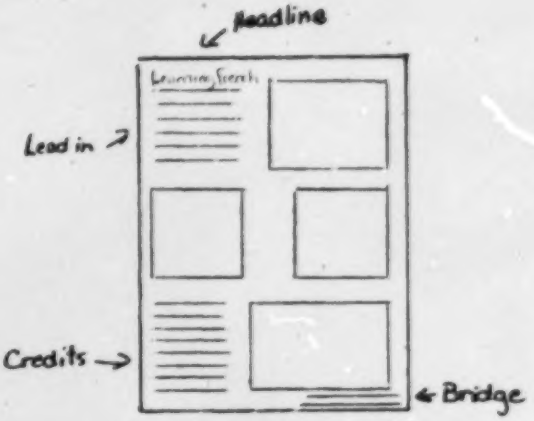
2. The pictures must tell a story in sequence. Does it make sense to enlarge that picture? Should you emphasize that particular character at this point in the story?

The dialogue must be a part of your layout considerations. Your dialogue must be finalized as soon as possible. If not finalized completely, at least three conditions of the dialogue must be set very early in the process:

1. The space allotted to the dialogue should not be changed;
2. The characters cannot be changed in any one picture; and
3. The dialogue should not be changed to describe an action that isn't taking place in the picture.

Grammar, syntax and word choices can be changed up until the fotonovela goes to press if the changes don't violate the three conditions above.

The words printed outside the photos are called headlines, lead-ins and bridges. Headlines announce a title or a main event. They are written in type that is larger than the rest of the print and occupy a space somewhere at the top of a page. When you're designing your first layout, consider what options you have for producing these headlines (see Step VI). Be careful not to overuse headlines; they tend to dominate the page if they are printed darkly. Lead-ins and bridges are other types of headlines. The lead-in sets up the story on that page. Usually this type of lead-in is not as dark as the headline, and the type is about the same size as the dialogue.



The bridge explains the story-line when the action, location or characters change radically. The type is like that of the lead-in. Usually the bottom left hand corner of the first page is used for credits. This is where you put the names of the actors, writers and photographers.

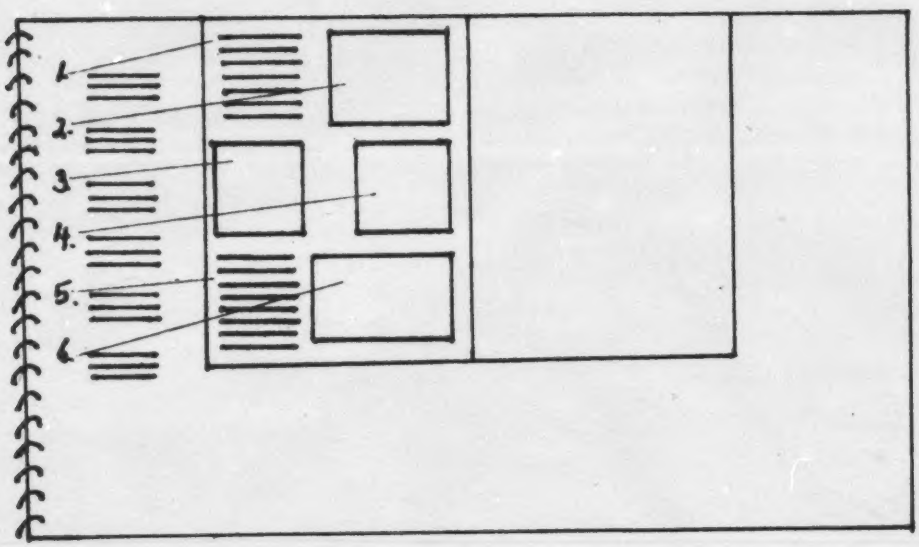
Notes on Participation: Layout is a skill that can make your product appear professional or non-professional. If you have read literally thousands more books and magazines than the participants, you probably have an intuitive sense of what is expected in Western layout format that the participant will not have. For this reason, you may feel that the layout is best handled by yourself. This might be, since artistic judgment cannot be voted on by a committee. The user should not be presented an incoherent, visually confusing layout.

To assume, however, that your participant cannot handle this stage could be to lose an opportunity for insight into culture specific layout patterns. An alternative would be to work with your participants to see how they would place the pictures and the dialogue. Also, you could show the participants several layouts and have them state which they find better and why.

Step IV -- Shooting Schedule

The next step is to plan for the days when you will be photographing. An easy way to organize yourself is to write a shooting schedule -- or a description of what, who, wearing what, holding what, doing what, you are going to photograph.

If you have been using the large layout book, you have a perfect place to write these directions:



By now you have places for all of your photographs, and action determined for each photo. You must be certain:

1. Which characters will be in each photo;

2. Where the characters will be standing or sitting (the person who speaks first must be on the left unless you are using a language that is read from the right);

3. What clothes the characters will be wearing in each scene;

4. What things the characters will be holding in their hands, pointing to, reaching for, etc.;

5. What gestures the characters will be making, what expressions they will have on their faces; and

6. Where these characters will be located -- in a plane, street, kitchen, zoo, etc.

Number the print (lead-ins, headlines and bridges) and photographs. This will allow you to refer to #3 on page 7 instead of going into a long

explanation. It will also help later when you have to talk with the printer.

Now you are ready to write the shooting schedule next to the layout. The layout will go with you when you are shooting so it is good to have the shooting schedule in the same place. Simply write the number of the photograph in the margin and describe what the characters are doing, holding, wearing, and where they are doing these things. Then answer the six questions above. After that list is complete, go through your layout book and locate the pages which have scenes in the same locale. For example:

pp. 1,2,7,12,16 -- Living room of mother
3,4 -- Airport
5,8,10,11 -- By road
13,14,15 -- Under trees

And, locate the pages that have the same characters on them:

pp. 1,2,10,11 -- Jane and Mary
3,4,10 -- Jane, Lois and Mary

You are now ready to arrange the locations and characters needed for the shots. A final list might look like this (but make one that works for you):

Page	Location	Characters
1,2	Living Room	Jane and Mary
3,4	Airport	Jane, Lois, Mary
10,11	By road	Jane, Lois, Mary

Your final list should be a schedule that permits the easiest transitions from photographic scene to scene. For instance, it is easier to recruit characters if they only have to be involved in shooting for one day. The shooting goes faster if you make few scene shifts, etc.

Notes on Participation: Whoever is to be the director on the days of photo-shooting should work up the shooting schedule. Don't expect another person to follow your organizational scheme: even Americans from the same class and academic tradition organize their papers differently. Talk over the options with the director and then let him/her make the decision. Some people are capable of memorizing the entire schedule, but others aren't and wouldn't want to.

Step V -- Shooting

If you have limited the number of main characters and place changes, then shooting the photographs will be easy. It will be even easier if you can have two people, one acting as a photographer (we suggest that you use two photographers if you can) and one acting as director. The director carries the shooting schedule and the first layout and sets the scene. S/he then gives instructions to the photographer and shows him/her the position of the words in each photo. Communications between people are so personalized that no "system" will work for any two groups. The two or three photographers and the director in your group will have to work out their relationship and method of communications. You can't work everything out completely beforehand; some things will sort themselves out in process. But, you should spend some time in the beginning and take these questions into account:

1. How will the photographer know when the scene is ready to be shot?
2. How will the director know that the photographers are finished shooting?
3. How will the photographers know what they are trying to shoot, how much space they need for words, and what action is going on?

Notes on Participation: Having everyone change jobs during the shooting (i.e., actors becoming photographers and photographers becoming directors, etc.) will enhance the feeling and reality of full participation, but it will also cause confusion. Nonetheless, you don't have to make an either/or decision. As long as everyone in the group has participated in the decision to specialize the roles, the participatory process hasn't been violated.

Once the roles have been decided, it's easy for the director and the photographers to take over and forget about the actors. The director is in the best position to keep the actors in mind. This will add to the director's work load, but it is important. The director should be sure that the actors understand each scene and where they are in the story.

We found that good direction allowed the actors to be less self-conscious.

We can't teach you how to be a photographer (either beginning or expert) in this book, and we urge you to spend some time reading a good beginning photography book. But, there are some hints that are specific to the problems of photographic literature that we can make. Some things to keep in mind:

1. Try to keep your shooting to two or three days. This will solve problems of actors not being able to participate later, weather changes and changes in the hair style of your leading man or woman.

2. It helps if the actors say their lines, and the photographer should try to catch the actors in expressions that are close to the feelings of the scene. That is, no smiling during tragic scenes or frowning during happy ones. But don't try to be perfect. Getting the speaking characters with their mouths open is difficult and not so important.

3. Photographers should leave about a ten percent frame around the scene when they are shooting. In this way, you can deal with mistakes. You can cut or crop a photo smaller, but you can't make it larger. Even if you are doing your own enlarging, you'll want that extra margin for error.

4. Location is not as important as you think. For example, you don't have to go to an airport to shoot an airport scene. If you say the people are in an airport, but shoot them in a school hallway with luggage, it will look like they are in an airport. Also, inside and outside are not always different. We shot some scenes of people meeting in an airport, but we shot it outside against a brick wall. It looks like they are inside.

5. Use more than one photographer for each scene. In this way, you can be sure that the scene will not be ruined by a foolish mistake, like leaving the lens cover on. You can laugh, but it may happen to you. Also, the different angles will give you more from which to choose.

Now, for some specific advice to the type #1 and #2 groups:

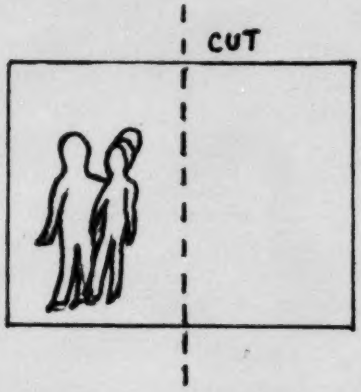
#1

Try to keep the lighting the same for every shot. If indoors use a flash, and use a flash outside too for close-ups. Follow the flash directions on the film. You want to have even tone in the pictures. Outside it is best to shoot on a cloudy day.
Be very careful when shooting to think of the final picture that you want. Keep in mind the need for space with words, and remember that you can vary the sizes of

#2

The most important thing to remember is that you are going to want the density of your negatives to be uniform. Keep this in mind as you are taking and developing your photos. When you're taking the pictures use two or three different f-stops (bracket) on each scene to be sure. You want to over-shoot each scene. Experiment with techniques. A picture slightly out of focus and a little over-exposed will give the appearance of fog, if under-exposed and a little

your final photos by having everything on one side of the picture.



out of focus, it will appear like dusk or dawn. If you don't have a flash, you can take inside shots outside. Some windows look about the same inside and out, and walls always look the same. Just move some furniture outside.

If you are not using a polaroid and can have contact sheets (a contact sheet is an 8 x 10 photograph of all the frames of one roll; each frame can be seen as a small photograph) made, it will save you time and money when you are making your decision on which photos to print. Also, it will give you immediate feedback (contact sheets can usually be done in the same time it takes to have the film developed) on any mistakes you have made in photography.

Step VI -- Second Layout

By the time you have your photographs developed and are ready to do the final layout, you should know who will be doing your printing. It is important to know what the printer's requirements are before you begin the final layout. S/he may want to do the final layout, may charge extra for this service, or may require that you present the pages pasted up and ready for printing.

Screening -- Printing photographs requires a process called screening which breaks the photograph into a lot of dots. Without this operation, a photograph will not print well, but will be a blur of gray and black areas. It is important that you and your printer agree on when this operation will

take place. It will be difficult if you paste up the page and the printer has to take the photographs, dialogue and page apart to screen the photographs.

There are many questions you should ask your printer, so let's go over a few:

1. What is the type, size and cost of the paper to be used. Your covers will probably be of a different grade of paper than your inside pages.

2. What is the cost of the printing if you do the final layout or if the printer does it?

3. What type of stapling is the printer going to use? Will it require that you put your pictures further away from the spine, the center of the material?

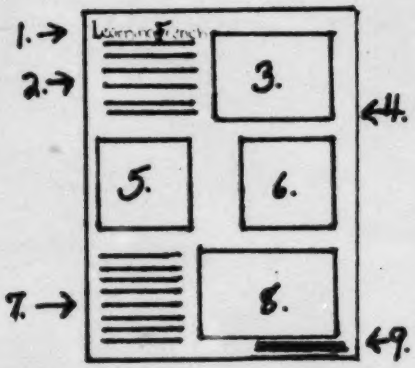
4. What kinds of headline and typing service does the printer provide?

5. Who is going to do the layout?

6. When will the photo screening take place?

7. How much will the whole job cost at 100 copies, 500 copies, and 1000 copies? Often, the cost to increase the number of printings is minimal after the layout is done and the printing plates are made.

The least that the printer can require of you is that you do a drawing layout and complete every element of the page. This is why we suggest that all print areas and photos be numbered. Let's go back to the example:



Each piece that will be pasted on the page will be numbered. The drawing layout will tell the printer where to place the pieces. It may be a good idea to place all these pieces in an envelope with the drawing layout on the outside. The layout must be the same size as the final page. These are all things to work out with your printer.

If you are lucky, you will not have to make many changes from your first layout. Those of you who are using commercially produced photos will probably have the greatest need to alter your layout to adjust to the photos. Those doing their own enlarging will alter their photos to adjust to the layout.

You probably will be required to do your own typing for the dialogue. After the photo has been selected, consider the space available in the picture for the assigned dialogue, then shape the dialogue into the space. You should try to use an electric typewriter, because the more even type will print better. If possible, use an IBM Selectric with changeable typing elements. This will give you a wider range of type styles, and this will add to the visual interest of your book. If you can't use a Selectric, then experiment with other typewriters. For headlines, lead-ins and bridges you could have a local artist or a person with good handwriting to do some of the work of the typewriter. There are commercially available transfer letters that you could use too.

Notes on Participation: Working well with a printer requires experience. The only way you can get this experience is by working out the details of a publication with the printer. You can work well alone with the printer, but when you leave the community, you will take your experience with you. The participatory process goal is not the production of a product i.e., fotonovela, but development of the capacity of people and the capacity of a group to produce its own educational material. Always work with someone.

Front and Back Covers, Cartoons and Ads -- We have been talking about the production of a fotonovela in the technical section. The fotonovela is very popular in Latin America, similar in many ways to the comic book in the U.S. Certain elements are expected, such as a glossy, color, action-packed, or love-filled cover. Advertisements are invariably present. Also, the fotonovela usually has at least one cartoon.

Obviously, you can drop or keep any of these elements, but let's consider the "pros" and "cons" of each. The color glossy cover is very nice. It commands attention and looks professional. It also costs a lot and the glossy bond paper requires special equipment for handling at the printer's. Your printer may not be capable of printing a three color, photographic, glossy cover. But, a black and white photographic cover can be very effective, and, if printed on a non-glossy paper, will cost you a fraction of the price of the "comic" cover.

Cartoons are a great method for putting variety into your fotonovela. They very clearly carry messages, and can be a light-hearted way of making a point. Your problem is locating a cartoonist. If cartoons are done in black and white, there is no printing complication. If they are done in color, the price increases.

Advertisement is a way of bringing in money to cover your publication costs. It also is a way to publicize community services, advertise against

unsafe practices or militate for changes. Your problem is putting together interesting advertising copy. Most customers paying for ads will provide their own copy. If not, you can do it yourself. Don't try to put too much into the ad. If kept simple, an ad can be very effective.

Publishing -- We have emphasized economy throughout this technical section, because that's our value. Educational material should be clear, readable and viewable; and gloss, color, and professional typesetting are icing on the cake. "Professional" work on one fotonovela can cost as much as production of three "simple" fotonovelas. We hold that three books are better than one glossy.

Publishing will be your largest expense. For this reason, we recommend that you look into public printing options. Most large cities in the United States have skill training centers which include printing as one of the skills taught. Since trainees will work on your publication, the final product may be a little rough, but the costs will be minimal -- usually the cost of the paper. This has meant for us the difference between $48 and $500 for the publication of 500 copies of a 20 page fotonovela.

Most countries have government printing houses, often connected with the Ministry of Education. If your publication is done in conjunction with the government, its printing perhaps can be done in the national printing house.

EVALUATION*

You or your funding agency may want an evaluation of the effectiveness of the product. Evaluation itself is the subject of many books, and this short technical note can't cover the subject in any real depth. But, if you need to do an evaluation, here is a model that presents a set of options that range from quick and simple procedures for limited objectives to more time-consuming and sophisticated procedures for more complex objectives.

There are three components to this evaluation model: Questions (i.e., problems, hypotheses, propositions); Sample (subjects, audience, learners, populations); and Measurement Instruments. Each of these components can be broken down into five levels of complexity. An evaluator can select a level to use for each component depending on how complex or accurate the results must be, and on the time, resources, and skills that are available.

Questions

1. Do the materials attract and hold the attention of the audience?
2. Does the audience perceive accurately the information provided by the materials?
3. Does the audience learn the facts, principles and/or strategies presented in the materials?
4. After exposure to the material, does the audience change its attitude toward the subject?
5. After exposure to the materials, does the audience change its behavior in regard to the subject?

Sample

1. One person
2. A small sample of those expected to use the materials.
3. A small sample representing all the various sub-groups of people expected to use the materials.

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*Taken from a paper in progress by Dr. David Kinsey, Center for International Education, University of Massachusetts.

4. A sample and a control group.
5. A random sample and a control group.

Measurement Instruments

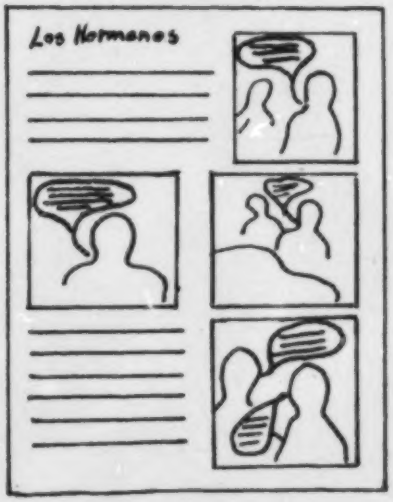
1. Direct observation of behavior.
2. Unstructured questioning of subjects on the effects of the materials.
3. Self-made tests and/or questionnaires (either administered orally or in writing).
4. Professionally designed and validated tests and/or questionnaires.
5. Multivariate analysis of the effects of the materials on the sample.

OPTIONS IN PHOTO-LITERATURE

In this manual we have focused exclusively on the fotonovela to present the process recommendations clearly. We have tried not to confuse the flow of the manual with constant references to other forms of photo-literature. The participatory process, as outlined, and most of the technical information can be applied to most forms of photo-literature, and the additional technical skills that may be needed can be learned from other sources on photography. Each type of photo-literature has its own special requirements, advantages and disadvantages. Here are four different types that you may want to experiment with:

Fotonovela -- a printed medium in which photos are arranged in a sequence of a dramatic story while the plot is conveyed through dialogue bubbles.

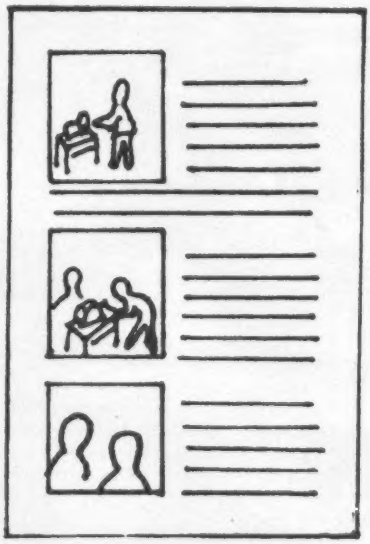
Example:



The fotonovela seems to be the easiest form of literature for new literates to read. The photo format allows for easy group production of the storyline and plot because the group can easily visualize the sequence. But, the use of so many photos adds to the cost of the materials and cuts down on the number of words that can appear on a page. In addition the dialogue bubbles have to be placed on (bled into) the photos for printing, and this is more expensive than photos printed without dialogue bubbles. The fotonovela lends itself well to a drama, and, by definition, must have a plot. If you want to produce an instructional material without a story, then you may find the fotonovela an inefficient medium. The photostrip or photopage might be a better choice.

Photostrip -- a printed medium in which photos are arranged to relate to and support the printed information that is next to or under the photos.

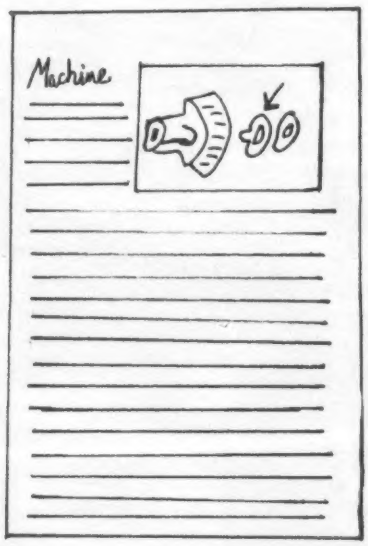
Example:



In this type of photostrip (some types of photostrips have dialogue bubbles on the photos) the story or information in the text is supported and clarified by the photos. The text is not an integral part of the photo, and could probably be understood without it. This form is cheaper to produce than the fotonovela (because the words don't have to be bled in) and allows for more text. A dramatic story is not required (e.g., the text could be about some improved agricultural practice and each photo could show the equipment or the practice that is being discussed).

Photopage -- a printed medium in which photos are added to a page of text to support the printed information or to add interest to the presentation. All of the text on a page may not relate to the photos and each page may not have a photo on it.

Example:



This form of literature is a little cheaper, since fewer photos are being used and some pages have no photos at all. Here the photos are used to enhance the story or material, not as an integral part of the presentation.

Slide or Filmstrip Novela -- a film medium in which the "pages" of the material are displayed on a screen. The text may or may not be incorporated on the frame with the photo.

Example:

The obvious advantage of this form is that a group can read or view a material at the same time. You do need a projector, and this may be difficult or impossible to obtain in some Third World rural areas. This form is easier to store and transport, and the ultimate "per user" cost is a lot less than for printed material. Another big advantage is that color can be added at a reasonable additional "per user" cost.

There are two ways to produce this type of material. One, you can produce your material (e.g., a fotonovela), and then film the final layout (a page at a time or in parts of pages). Two, you can film the live action and have the words on a separate slide/frame, on a blackboard or on cards. This

allows you to produce a material in several languages or on several levels of difficulty in one language without the additional costs of producing a complete set of different slides or filmstrips.

We haven't presented all the forms of photo-literature here, and we haven't talked about combining all the forms into one material, like a magazine or a slide show. The participatory process, too, could use several more volumes for a complete discussion. But, we have suggested a starting point from which you can develop your own participatory process and photo-literature format.